

**The Sparrows**

by

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## **INSTRUMENTATION**

2 Flutes (Fl. 1 doubling Piccolo)

Oboe

2 B-flat Clarinets (Cl. 2 doubling Bass Clarinet)

Bassoon (doubling Contrabassoon)

Contrabassoon

F Horn

2 B-flat Trumpets

Trombone

1 Timpani (29")

2 Percussion

Player 1: Bass Drum, Temple Blocks, Triangle, Sleigh Bells, Med. Sus. Cym, Lg. Sus,  
Vibraphone, Crotales

Player 2: Sm. Suspended Cymbal, Orchestral Bells, Tubular Bells, Marimba, Wind  
Chimes

Harp

Solo Tenor

Strings (1.1.1.1.1)

## TEXTS

### THE SPARROWS by Geoffrey Nutter

#### I. A Song

We awoke beside each other—  
two bulbs in the golden soil after rain—  
two small people, as in the grave—  
Everything to be prepared  
had been prepared for us:  
sunlight spread across the quarries of the Earth.

It was New Year's Day, but not for long.  
We heard a song once, long ago,  
that sang about living in two worlds,  
in one we were living in imaginary cities far apart,  
but in another we were everywhere at once.  
And it seems that song began  
at the end of day, and ended  
at the beginning of the next.

That's how we have known two worlds—  
and though once buried in the ground  
for an era like a lifetime  
we have changed as into nymphs  
of the very sea that live among the solitudes  
where their meaning and its plainness shine,  
then disappear.  
Like the bare golden earth in the sunlight after rain  
you are secretive, but you always come around  
to telling me your secrets.

## II. An Invitation

Would you like to come with me  
across the garden where you rested  
and past the alders where they nested,  
over the loose stones polished by the sea?

Away then, mariners.  
Away then, sparrows.  
Away then, mariners.  
Away then, mariners.

Away then, sparrows.  
Away then, sparrows.  
Away then, mariners.  
Would you like to see something?  
Come away sparrows  
Come away sparrows

Break open, flower;  
robin redbreast  
weaves the small grasses  
of the sea into her nest

Come away, fighter.  
Come away, mariner.  
Pressed from the brilliantest of grapes,  
you drank the wine.

Some of the flowers should stand up gracefully,  
others lie at an angle.  
The leaves should not be disorderly, and the stems  
should not be stiff.

Would you like to be what you said you would be  
the time you made that promise?  
Everyone go on doing what you're doing—

that will make us who we are--  
I in you--  
you in me--

Away then, sparrows, fly to the sea  
Away then, children  
Away then, mariners, fly to the sea  
Away then, children.  
What will I turn into tomorrow?

## ABSTRACT

*The Sparrows* is a 14-minute song cycle for tenor voice and chamber orchestra (2[1+picc].1.2[2+bcl].1 - 1.1.1.0 - 2perc - hp - 1.1.1.1.1) featuring original texts by American poet Geoffrey Nutter. Named for the unassuming brown birds that stand for the ubiquity and beauty of love, Nutter's *The Sparrows* is a series of six lyrical poems containing symbols drawn from nature, rituals, plainness, and mythology. This setting of *The Sparrows* consists of two contrasting movements, selected from Nutter's collection, that explore various angles of love through everyday observances of the world around us. Movement one, "A Song," opens with heraldic flourishes illustrating the jubilation of new love demonstrated by the images of the sun and sky, birth, and earthiness from the text, further depicted musically by two interwoven textural palettes of bright brass with metal percussion and earthy strings with wooden percussion. The second setting, "An Invitation," opens with a delicate and meditative texture overlaid by playful song-like gestures in the orchestra that develop and react to the tenor soloist throughout the course of the piece. This song ends with a with a swift, cleansing surge of sound at the close of the song, leaving the soloist to speak its final line, "What will I turn into tomorrow?" While interpretations of Nutter's texts vary from listener to listener, I base my own settings of these texts' metaphors such as the sea and its waves, past and present, companionship, and commonplace birds to invoke themes of childhood, memory, nostalgia, and sexuality.



## THE SPARROWS

Texts by Geoffrey Nutter

for tenor and sinfonietta

Brandon Scott Rumsey  
(2017)I. A Song  
Joyous, heraldic ♩ = 96

Flute 1

Flute 2

Oboe

B $\flat$  Clarinet 1

B $\flat$  Clarinet 2

Alto Saxophone

Bassoon

F Horn

B $\flat$  Trumpet 1

B $\flat$  Trumpet 2

Trombone

Tenor

Crotales

Suspended Cymbal

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5

Fl. 1 *ffmp* *ffmp* *p* *ff*

Fl. 2 *f* *ff* *mp* *ff* *f* *ff*

Ob. *ffmp* *f* *ff*

Cl. 1 *ffmp* *ff* *mp* *ff*

Cl. 2 *f* *ff* *mp* *ff* *mp* *ff*

Alto Sax. *ff* *p* *ff* *mf* *ff*

Bsn. *ff* *p* *mf* *ff*

Hn. *ff* *p* *ff* *mf* *ff* flutter

Tpt. 1 *ff* *mf* *ff* *mf* *mf* *ff* flutter

Tpt. 2 *p* *ff* *mf* *f* *ff*

Tbn. *ff* *p* *mf* *f* *ff*

Ten.

Crot. *ff* *p* *ff* *pp* *mf* *ff* choke

Sus. Cym. *p* *f* *p* *f* *p* *ff* choke

Hp. *ff* *p* *ff* *mf* *ff* l.v.

Vln. I *ff* *mf* *ff* *mf* *f* *ff*

Vln. II *ff* *mf* *ff* *mf* *f* *ff*

Vla. *ff* *mp sub* *f* *ff*

Vlc. *ff* *mp sub* *mf* *ff*

D.B. *ff* *mp sub* *mf* *ff*

6 7 8 9 10

**(A)**

Fl. 1 *ff* *mf* 3

Fl. 2 *ff* *f*

Ob. *ff* *mf* 4 4 4

Cl. 1 *ff* *mf*

Cl. 2 *ff*

Alto Sax. *ff*

Bsn. *mf* *ff*

Hn. *p singing* *mf* *ff*

Tpt. 1 *mf* *f* *mf* *f* *mf* *mf*

Tpt. 2 *f* *mf* *f* *mf* *f* *mf*

Tbn. *p* *ff*

Ten. *f enamored*  
 We a - woke be-side each - o - ther

Crot. *ff* *mf*

Sus. Cym. *mf*

Hp. *mf* *f* *ff* *mf*  
 F<sub>♯</sub> B<sub>♭</sub>

**(A)**

Vln. I *p* *mf* *f* *ff*

Vln. II *p* *mf* *f* *ff*

Vla. *pizz.* *p* *mp* *mf* *f*

Vlc. *p* *mp* *mf* *f*

D.B. *p* *mp* *mf* *f*

11 12 13 14 15 16

3

Fl. 1 *ff*

Fl. 2

Ob. *ff* *p* *pp*

Cl. 1 *ff*

Cl. 2 *p sneaky* *p*

Alto Sax. *p* *pp* *p sneaky* *p*

Bsn. *p* *p* *mf* *p*

Hn.

Tpt. 1 *f* *3*

Tpt. 2 *f* *3*

Tbn. *p* *p* *mf*

Ten. *mf*  
Two bulbs in gol - - - - den

Crot. Triangle *f* Bass Drum *p* To Temple Blocks

Sus. Cym. Marimba *mp* *p* *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. arco sul tasto *p* ord. *mf* *f*

Vlc. pizz. *mf* pizz. *mf*

D.B. pizz. *mf* arco *mp* *mf* (mf)

17 18 19 20 21

[illegible]

Fl. 1 *mf* *f* *solo*

Fl. 2 *mf* *pp sub.* *mf* *p*

Ob. *pp*

Cl. 1 *p*

Cl. 2 *p*

Alto Sax.

Bsn. *pp* *pp* *mp* *p*

Hn. *mf* *p* *pp* *mp*

Tpt. 1 *mf* *pp* *p* *mp* *mf*

Tpt. 2 *mf* *pp* *p* *mp* *mf*

Tbn. *pp* *pp*

Ten. *mf relaxed*  
Two small peo-ple\_\_\_ as in the grave.

T. Bl. *pp* B.D. To Med. Cym.

Mar. *pp* *p* *f*

Hp. *mp* *p*

Vln. I

Vln. II *p* *mf*

Vla. *mp* *pp* *mp*

Vlc. *pp* *mp* *pp* *mp*

D.B. *pp* *mp* *mp* *arco*

27 28 29 30 31

**(C)**

Fl. 1 *mf* *p* *ff sub.*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *p* *ff* *pp* *p*

Cl. 2 *p* *ff* *pp* *p*

Alto Sax.

Bsn. *mp* *pp*

Hn. *pp*

Tpt. 1 *no mute* *ff*

Tpt. 2 *no mute* *ff*

Tbn. *mp*

Ten. *mp calmly*  
Ev - 'ry - thing to be prep-ared had been prep-ared for us:

Med. Sus. Cym. *f* To Lg. Sus. Cym.

B. D.

Mar. *pp* *mp* *ff* *mp* *p* *p*

Hp. *mf*

**(C)**

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vla. *mf* *ff* *arco* *mf* *mp* *p*

Vlc. *mf* *ff* *mf* *mp* *p*

D.B. *pp* *ff* *mp* *p*

32 33 34 35 36

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *mf* *f* *mf* *ff*

Cl. 2 *mf* *f* *mf* *ff*

Alto Sax. *mf* *p* *mf* *p* *mf*

Bsn. *mf* *p* *mf* *p* *mf*

Hn. *mf* *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *pp* *mf* *p*

Ten. *f direct*  
sun - light\_\_\_ spread\_\_\_ a - cross the

Sus. Cym. Lg. Sus. Cym. (warm, gong-like) B.D. Lg. Sus. Cym. warm roll *pp*

Mar. *mf* *pp*

Hp. *ff*

Vln. I *arco* *mf* *mp*

Vln. II *arco* *mf* *p* *f* *mf* *mp*

Vla. *arco* *mf* *p* *f* *mf* *mp*

Vlc. *p* *mf* *mp*

D.B. *p* *mf* *p*

37 38 39 40 41



(D)

Fl. 1 *p* *mfz* *p*

Fl. 2 *p* *mfz*

Ob.

Cl. 1 *mp* *p* *mfz* *p*

Cl. 2 *mp* *mf*

Alto Sax. *pp* *mfz*

Bsn.

Hn. *mp* *p* *mfz*

Tpt. 1

Tpt. 2

Tbn. *pp*

Ten. quar - ries of the Earth.

Sus. Cym. *mp* *mp* *p* *f* *p* *mp* *p* *f*

Mar. *mp*

Hp. *mf*

(D)

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p* *sweetly*

Vlc. *p* *mf* *p* *sweetly*

D.B.

42 43 44 45 46

molto rit. . . . . ♩ = 120

Fl. 1 *f resonant* *mf*

Fl. 2 *p* *f resonant* *mf*

Ob. *p* *mp* *f* *f resonant* *mf*

Cl. 1 *p* *mf* *p* *f resonant*

Cl. 2 *p* *mf* *f* *p* *5*

Alto Sax. *mfz* *mfz* *quasi pizz.* *mf* *mp*

Bsn. *p* *mp* *mf* *pp* *quasi pizz.*

Hn. *mfz* *mfz* *pp whisper*

Tpt. 1

Tpt. 2

Tbn. *mf expr.*

Ten.

S. D. *pp* *p* *pp* *p* *pp* T. Bl. *p*

Mar. *p* *Orchestral Bells (dampen each note)*

Hp. *mf*

molto rit. . . . . ♩ = 120

Vln. I *mf* *f* *3*

Vln. II *mf* *f* *3*

Vla. *mp* *f* *3* *pizz.*

Vlc. *mp* *mf* *pizz.*

D.B. *p* *mp* *arco* *mf* *pizz.*



12

Fl. 1 *pp* *f* *p whisper* *p*

Fl. 2 *pp* *f* *p* *mp* *p*

Ob. *pp* *f*

Cl. 1 *p* *p*

Cl. 2 *p* *p*

Alto Sax. *p expr.* *mp*

Bsn. *mf* *p* *mp* *p*

Hn. *pp* *mp*

Tpt. 1 *p whisper*

Tpt. 2 *p whisper*

Tbn. *p whisper* *p*

Ten. *f* long a - go, *mf* that sang a - bout liv - ing in two worlds, *f*

Sus. Cym. T. Bl. To B.D.

Orch. Bells *pp* *f*

Hp. *pp* *f* *p* D<sub>5</sub>

Vln. I *mp* *mf* *p expr.*

Vln. II *mf* *p*

Vla. *mf* *pizz.* *arco* *pp* *p*

Vlc. *mf* *pizz.* *arco* *pp*

D.B. *pizz.* *p*

59 60 61 62 63 64

12

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Alto Sax.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Ten.

B.D.

B. D.

Orch. Bells

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

in one we were liv-ing in i-mag-in-ar-y cit-ies far a-

65 66 67 68 69 70 71

poco accel. . . . . moving forward  $\text{♩} = 66$

(F)

Fl. 1 *pp expr.* *mf* *f*

Fl. 2 *mf* *f*

Ob. *p expr.* *mf* *f*

Cl. 1 *pp expr.* *mp*

Cl. 2 *mf*

Alto Sax. *mp expr.* *mf*

Bsn. *pp expr.* *mp* *mp* *f*

Hn. *mf* muted

Tpt. 1 *mf* straight mute

Tpt. 2

Tbn.

Ten. *f stirring*  
part, but in a noth-er we were ev-ry-where at once.

B. D. *mp* To T. Bl.

Orch. Bells *mp* *mf* *f*

Hp. *mp* *f*

poco accel. . . . . moving forward  $\text{♩} = 66$

(F)

Vln. I *pp expr.* *mp* *mf* *f*

Vln. II *pp expr.* *mp* *f* *f*

Vla. *pp expr.* *mp* *mp* *f*

Vlc. *pp expr.* *mp* *f*

D.B. *arco* *pp expr.* *mp* *f*

72 73 74 75 76 77 78 79

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf expr.* *f* *p*

Cl. 1 *mp* *mf*

Cl. 2 *p* *pp* *mf*

Alto Sax. *p*

Bsn.

Hn. *p* *pp*

Tpt. 1 *p* *pp*

Tpt. 2

Tbn.

Ten. *f longingly*  
And it seems that song be - gan

B. D.

Orch. Bells

Hp. *mp* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

D.B. *mp* *p*

80 81 82 83 84 85

(G) **molto rit.** . . . . .

Fl. 1 *p*

Fl. 2 *p*

Ob.

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Alto Sax. *p* *pp*

Bsn. *p*

Hn.

Tpt. 1 no mute *p* *pp* *pp*

Tpt. 2 *pp*

Tbn.

Ten. *mf* *f*  
 at the end of day, and end - ed at the be - gin - ning of the

B. D. T. Bl. To Med. Sus. Cym. *mp* *p*

Orch. Bells Mrb. *mf* *mp* *p*

Hp. *p* *pp*

(G) **molto rit.** . . . . .

Vln. I *p* *mp* *pizz.*

Vln. II *p* *mp* *pizz.*

Vla. *p* *pizz.* *mp* *solo arco*

Vlc. *p* *pizz.* *mp*

D.B. *p* *pizz.* *mp*

86 87 88 89 90 91



$\text{♩} = 100$

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Alto Sax. *mp* *ff* *mf*

Bsn. *f* *quasi pizz.* *sim.* *mf*

Hn. *no mute* *mp* *ff* *p*

Tpt. 1 *ff*

Tpt. 2 *mp* *ff*

Tbn. *mp* *ff*

Ten. *ff a reminbrance*  
*2* *2* *2*  
*next* That's how\_ we have known two worlds,\_\_\_\_ and though once bur-ied in the

T. Bl.

Mrb. *ff* *ff*

Hp. *f* *p*  
*A<sub>1</sub>* *A<sub>1</sub>*

$\text{♩} = 100$

Vln. I *ff* *arco*

Vln. II *ff*

Vla. *ff*

Vlc. *f*

D.B. *f*

92 93 94 95 96

rall. . . . . Floating ♩ = 84

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Ob. *ff*

Cl. 1 *f* *mf expr.* under voice

Cl. 2 *f*

Alto Sax. *f* *mp* *f* solo *mp expr.*

Bsn. *f* *p expr.* *f* *p expr.*

Hn. *ff* *p* *f*

Tpt. 1 *f*

Tpt. 2 *mp* *p* *ff*

Tbn. *f* *mp* *f* *p expr.*

Ten. *mf with joy*  
ground for an er - a like a life - time we have changed as in - to

T. Bl. Med. Sus. Cym. B.D. *p*

Mrb. *ff* *ff* *pp*

Hp. *p*

rall. . . . . Floating ♩ = 84

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco *p*

Vlc. *f* arco *mf*

D.B. *f* *p*

97 98 99 100 101

Fl. 1 *mp* *mp* *pp*

Fl. 2 *mp*

Ob.

Cl. 1 *f* *mp* *pp*

Cl. 2 *p*

Alto Sax. *p*

Bsn. *mp* *pp*

Hn. *mf* *expr.* solo

Tpt. 1

Tpt. 2

Tbn.

Ten. nymphs of the ver - y sea that live a-mong the sol - i - tudes

B. D. *mp* To Crotales (bowed)

Orch. Bells *mp*

Hp. *mp*

Vln. I

Vln. II *mf* *p*

Vla. *arco* *mf* *p*

Vlc. *p* *pp*

D.B. *p* *pp*

102 103 104 105 106

① rit. . . . .

Fl. 1 *mf* *mp* *p* *p* *f* *p*

Fl. 2 *mf* *mp* *p* *p* *f* *p*

Ob. *mf* *mp* *p* *p* *f* *p*

Cl. 1 *p*

Cl. 2 *p*

Alto Sax. *p* *ppp*

Bsn. *pp* *p expr.* *ppp* *pp* *mf*

Hn. *pp* *mf* *p*

Tpt. 1 *pp* *mf* *p*

Tpt. 2 *pp* *mf* *p*

Tbn. *pp* *mf* *p*

Ten. *mp hold back* *f* *mp*  
 — where their mean-ing and its plain-ness shine, —

B. D. *mf*

Orch. Bells

Hp. *p*

① rit. . . . .

Vln. I *pp* *p*

Vln. II *pp* *p* *pizz.*


Vla. *pp* *p* *pizz.*

Vlc. *with voice* *mp expr.* *p* *pizz.*

D.B. *p*

107 108 109 110 111 112

dictated, in tempo

 Calmly,  $\text{♩} = 74$

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

Cl. 1 *pp*

Cl. 2 *pp*

Alto Sax.

Bsn. *pp*

Hn.

Tpt. 1 *p* solo *mf* *p* *mf*

Tpt. 2 *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Ten. then dis - sap - pear.

Crot. To B.D.

Orch. Bells

Hp. *mp* *mf* l.v. to silence *D<sub>b</sub>*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vlc. *pizz.* *p*

D.B. *pizz.* *p*

113 114 115 116 117 118 119

22

Fl. 1 *mf* *mp* *p* L

Fl. 2 *mf* *mp* *p*

Ob.

Cl. 1 *p* *p*

Cl. 2 *p* *p*

Alto Sax.

Bsn. Contrabassoon *pp*

Hn. *pp* *p*

Tpt. 1 *p*

Tpt. 2

Tbn. *pp*

Ten. *f*  
bare gold - en earth in the sun - - - light aft - er rain

Crot. B.D. *mp*

Orch. Bells Mrb. *mp* *p*

Hp. *mf*

Vln. I *p* L arco

Vln. II *p* *mp*

Vla. *mp* (*mp*)

Vlc. *mp* (*mp*)

D.B. *mp* (*mp*)

127 128 129 130 131

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Alto Sax.

Cbsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Ten.

Sleigh Bells

S. Bells

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mf*

*mf*

*p expr.*

*mf*

*mf*

*mp*

*mp*

*f*

*mf*

*p*

*mf*

*p*

*pp*

*pp*

*pp distant*

*(p)*

*p*

*f*

*f*

*mp*

*f*

*p*

*f*

*p*

*arco*

132 *f*

133

134

135

136



(M)  
♩ = 52

Fl. 1 *f* *mf* *p* *p* *mf*

Fl. 2 *f* *mf* *p* *p* *mf*

Ob. *f* *mf* *p* *p* *mf*

Cl. 1 *f* *mf* *p* *p* *mf*

Cl. 2 *f* *mf* *p* *p* *mf*

Alto Sax.

Cbsn.

Hn. *mf* *p*

Tpt. 1 *mf* *p*

Tpt. 2

Tbn.

Ten. *f direct* *enamored*  
you are sec - ret - ive, but you al - ways come a -

S. Bells *pp*

Mar. *f* *mp*

Hp. *f*

(M)  
♩ = 52

Vln. I *f* *pp*

Vln. II *f* *mf* *pp*

Vla. *f* *mf* *p*

Vlc. *mf* *arco* *mf expr.*

D.B. *mf*

137 138 139 140 141 142 143

(N)

Fl. 1 *p*

Fl. 2

Ob. *pp*

Cl. 1 *p* *mf* *(mf)* *pp expr.*

Cl. 2 *p* *mf* *(mf)* *pp expr.*

Alto Sax.

Cbsn. *pp*

Hn. *mf* *pp* *mf* *pp*

Tpt. 1

Tpt. 2

Tbn.

Ten. *with gratitude*  
round to tel - ling me your sec - rets...

S.Bells B.D. *pp* *mf* *pp* To Tri.

Tiub. B. Orch. Bells *mp*

Hp. *p*  
G<sub>b</sub>

(N)

Vln. I *mp* *p* *pp*

Vln. II *mp*

Vla. *mp* *p*

Vlc. *mp* *p*

D.B. *arco* *pp*

144 145 146 147 148 149

●. = 96

15

Piccolo

Picc. *f ff ffz mf f ffz f*

Fl. 2 *f ff ffz mf f ffz f*

Ob. *ff mf ff mf f*

Cl. 1 *f ff ffz mf f ffz f*

Cl. 2 *ff mf f ffz f*

Alto Sax. *mf ff mf ff mf*

Cbsn. *ff f ff f*

Hn. *ff ff p*

Tpt. 1 *mf < f ff p ff p*

Tpt. 2 *mf < f ff p ff p*

Tbn. *fp ff*

Ten.

Mrb. *mf ff mf ff mf*

Sus. Cym. *p f p f*

Hp. *mp mf*

Vln. I *mf ff f ff f*

Vln. II *mf ff f ff f*

Vla. *f ff f*

Vlc. *arco ff f ff f*

D.B. *ff f*

157 158 159 160 161

Picc.		<i>ff</i>	<i>fff</i>	<i>ff</i>	<i>mp</i>
Fl. 2	<i>ff</i>	<i>ffz</i>	<i>ff</i>	<i>ff</i>	<i>mp</i>
Ob.		<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>mp</i>
Cl. 1		<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>mp</i>
Cl. 2		<i>ff</i>	<i>fff</i>	<i>ff</i>	<i>mp</i>
Alto Sax.	<i>ff</i>	<i>ff</i>	<i>fff</i>		
Cbsn.	<i>f</i>	<i>ff</i>	<i>fffz</i>		
Hn.	<i>mf</i>	<i>ff</i>	<i>ff</i>	<i>mf</i>	<i>pp</i>
Tpt. 1	<i>ff</i>	<i>mf</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
Tpt. 2	<i>mf</i>	<i>ff</i>	<i>mf</i>	<i>ff</i>	<i>pp</i>
Tbn.	<i>p</i>	<i>mf</i>			
Ten.					
Mrb.					
Sus. Cym.					
Hp.					
Vln. I					
Vln. II					
Vla.					
Vlc.					
D.B.					

## II. An Invitation

Joyful, pensive  $\text{♩} = 76$ 

Flute

Flute 1 *pp whispering*

Flute 2

Oboe

B $\flat$  Clarinet 1

B $\flat$  Clarinet 2

Alto Saxophone

Contrabassoon

F Horn *solo p*

B $\flat$  Trumpet 1

B $\flat$  Trumpet 2

Trombone

Tenor *mf*  
Would you like to come with me \_\_\_\_\_

Vibraphone

Suspended Cymbal

Harp *++|+++*

Violin I *pizz. mf with presence*

Violin II *arco p*

Viola *sul tasto ord. pp warmly mf pp p*

Violoncello *sul tasto ord. pp warmly mf pp p*

Double Bass

166 167 168 169 170 171 172 173 174

(P)

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob.

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Alto Sax.

Cbsn. *pp* quasi pizz.

Hn. *mf* *pp* *p* *mp*

Tpt. 1

Tpt. 2

Tbn.

Ten. *mf* *f*  
 a-cross the gard-en where you rest-ed past the ald-ers where they nest-ed, ov-er the loose stones pol-ish-ed by the

Vib. *p* *mp* *pp* Bass Drum

Sus. Cym. *p < mf > p* *p < mf > p* Sm. Sus. Cym. brushes

Hp. *pp* *p*

(P)

Vln. I

Vln. II *mf* *p* *mp* *mf* *mp* *p* *expr.*

Vla. *mf* *p* *p* *mp* *mf* *mp* *p* *expr.*

Vlc. *mf* *p* *p* *mp* *mf* *mp* *p* *expr.*

D.B. *pizz.* *p* *p*

175 176 177 178 179 180 181 182

Q



Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Alto Sax.

Cbsn. *p*

Bassoon

Hn. *pp* *mp*

Tpt. 1 *pp*

Tpt. 2

Tbn.

Ten. *way then, mar - i - ners. A - way then, spar-rows. A - way then, mar - i - ners. A -*

B. D. *pp* *p* *pp* *p* *pp* *p*

Vibraphone pedal each note

Tri. *pp*

Hp. *pp* *p*

Vln. I

Vln. II *pp brittle poco vib.*

Vla. *pp brittle poco vib.*

Vlc. *pp brittle poco vib.*

D.B. *arco* *pp brittle poco vib.*

190 191 192 193 194 195 196 197 198

(R) poco rit. . . . .

Fl. 1 *p* *pp*

Fl. 2 *p* *mf*

Ob. *p* *mp* *mf* *f expr.*

Cl. 1 *p* *mf* *p*

Cl. 2 *mf* *p* To B. Cl.

Alto Sax.

Bsn. *p* *f* *mf*

Hn. *mf* *f* *mf*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tbn. *p* *f*

Ten. *f with authority*  
way then, mar - i - ners. A - way then, spar-rows.

B. D. *pp* *p* To Crot.

Vib.

Hp. *F# Gb*  
*Bb*

(R)

Vln. I

Vln. II *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f expr.* *p*

Vlc. *p* *mp* *mf* *f* *mf*

D.B. *p* *mp* *mf* *f expr.* *p*

199 200 201 202 203 204 205 206

Ⓢ

Freely with voice, ca. ♩ = 138

35

Piccolo

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Alto Sax.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Ten.

Crot.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*f* *mf* *mp* *f* *mp*

*p* *pp*

*p* *pp* *p* *mp*

*f* *p* *pp*

*f* *p*

*mf* *f* *mp* *f*

A - way then spar-rows. A -

Crotales bowed

norm. plastic mallet

*mp* *mp*

*mp* *f*

*p* *pp*

*p* *pp*

*pp*

*f* *p* *pp*

207 208 209 210 211 212 213 214

Ⓢ

Freely with voice, ca. ♩ = 138

rall.

Picc. *f* 5 *f* 3 *non-dim.*  
 Fl. 2 *mf* *f* 3 *mp*  
 Ob. *pp* *mf* *f* 3 *mp*  
 Cl. 1 *p* 5 *mf* *mf* *f* 3 *mp*  
 Cl. 2  
 Alto Sax. *p* 3 3 *mf* *f* *mp*  
 Bsn. *mp* *f* *mp*  
 Hn. *p* *f* *p*  
 Tpt. 1 *mf* *f* 3 *mp* *p*  
 Tpt. 2  
 Tbn. *p* *pp* *p*  
 Ten. way then mar-i-ners  
 Croc. bowed *mp* norm. *mf*  
 Vib. Lg. Sus. Cym. brushes (let ring) *f* *pp*  
 Hp. *p* *mp* *f*  
 Vln. I *rall.*  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

215 216 217 218 219 220 221

T Freely, ca. ♩ = 50
 rit. . . . .
U Weighty ♩ = 138

Picc. *fp*  
 Fl. 2  
 Ob.  
 Cl. 1 *p*  
 Bass Clarinet  
 Cl. 2 *p*  
 Alto Sax.  
 Bsn. *p*  
 Hn.  
 Tpt. 1 *fp*  
 Tpt. 2 *fp*  
 Tbn.  
 Ten. *mf*  
 Would you like to see some - thing?—  
 Crotales *p* B.D.  
 Sus. Cym. *p* *< p* *< p* Tubular Bells *f*  
 Hp. *p*  
 F#  
 C#

T Freely, ca. ♩ = 50
 rit. . . . .
U Weighty ♩ = 138

Vln. I *f marcato*  
 Vln. II *f marcato*  
 Vla. *p* *f marcato*  
 Vlc. *p* *f marcato*  
 D.B. *pizz.* *f marcato* *arco*

222 223 224 225 226 227 228

Picc. *fp* *fp* *fp* *fp*  
 Fl. 2 *f*  
 Ob. *f*  
 Cl. 1 *f*  
 B. Cl. Clarinet  
 Alto Sax. *f*  
 Bsn. *mp*  
 Hn. *mp*  
 Tpt. 1 *fp* *fp* *fp* *fp*  
 Tpt. 2 *fp* *fp* *fp* *fp*  
 Tbn. *f*  
 Ten.  
 B. D.  
 Tub. B. *f*  
 Hp. *ff* *l.v. all* 5  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

229 230 231 232 233 234



Fluidly, gaining momentum  $\text{♩} = 72$

Picc. *fp* *ff*

Fl. 2 *ff* *p*

Ob. *ff*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Alto Sax. *pp*

Bsn. *pp*

Hn. *p*

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

Tbn. *p*

Ten. *mf*  
Come a-way spar-rows— Come a-

Vibraphone *mf*

B. D. *mf*

Tub. B.

Hp. *pp*

(+r(+r++))



Fluidly, gaining momentum  $\text{♩} = 72$

Vln. I *molto* *ff* *mp*

Vln. II *molto* *ff* *mp*

Vla. *molto* *ff* *mp*

Vlc. *molto* *ff* *p*

D.B. *ff* *p*

235 236 237 238 239

Picc. *mf* *ff* *mf*  
 Fl. 2 *mp* *mf* *ff* *mf*  
 Ob. *p* *mp* *ff* *mf*  
 Cl. 1 *mp* *ff* *mf*  
 Cl. 2 *mp* *mf*  
 Alto Sax. *p*  
 Bsn. *p* *f* *mf*  
 Hn.  
 Tpt. 1 *fp* *f* *mf*  
 Tpt. 2 *fp* *f* *mf*  
 Tbn. *f* *mf*  
 Ten. *f* *ff grand*  
 way spar - rows Break op - en, flow - er;  
 Vib.  
 Tub. B.  
 Hp. *p* *ff* *F<sub>4</sub>* *C<sub>4</sub>*  
 Vln. I *f* *mf*  
 Vln. II *f* *mf*  
 Vla. *f* *mf*  
 Vlc.  
 D.B.

240 241 242 243 244



Picc. *f* *mf* *p* *p* *p* *p*  
 Fl. 2 *f* *mf* *p* *p* *p* *p*  
 Ob. *f* *mf* *f* *p*  
 Cl. 1 *f* *mf* *p* *p* *p* *p*  
 Cl. 2 *mp* *p* *f* *p* *f* *f*  
 Alto Sax. *mf* *mf* *f* *mf* *f*  
 Bsn. *mp* *p* *f* *p* *f* *f*  
 Hn. *mf* *f* *p* *pp*  
 Tpt. 1 *mp* *mf*  
 Tpt. 2 *mp* *mf*  
 Tbn. *mp*  
 Ten. *f*  
 rob - in\_ red - breast\_ weaves the small\_ gras-ses of the sea in - to her  
 Vib. *p* *p* *pp* *p* *pp*  
 Tub. B. *pp*  
 Hp. *f*  
 Vln. I *pp*  
 Vln. II *mf* *p*  
 Vla. *f* *p* *f* *pp*  
 Vlc. *f* *p* *f* *mf expr.* *f*  
 D.B. *f* *p* *mf* *pizz.*

245 246 247 248 249 250 251

W  
Flute

Fl. 1 *mf* *ff* *mp* *mf expr.*

Fl. 2 *mf* *ff* *mp* *mf expr.*

Ob. *p* *pp*

Cl. 1 *mf* *ff* *mp*

Cl. 2 *mf sub.* *ff* *mp*

Alto Sax.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Ten. *ff*  
nest

S. Bells

B. D. *mf* *p*

Marimba

Hp. *mf* *f* *ff* *A<sub>3</sub>* *B<sub>3</sub>*

W

Vln. I *mf* *f* *ff* *mp sub.* *pp*

Vln. II *mf* *f* *ff* *mp sub.*

Vla. *mf* *pizz.* *f* *ff* *mp*

Vlc. *ff* *mp sub.*

D.B. *ff* *mp sub.*

252 253 254 255 256 257 258

[illegible]

Quasi recitative  $\text{♩} = \text{ca. } 63$

266 *pp* 267 268 269 270 271

FL. 1 *p expr.*

FL. 2 *p expr.*

Ob.

Cl. 1 *p*

Cl. 2 *p*

Alto Sax. *pp*

Bsn. *p*

Hn. *p*

Tpt. 1

Tpt. 2

Tbn. *pp* *p* *mp* *p*

Ten. *mf*  
Pressed from the bril - liant-est of grapes, you drank the

Vib.

Mar.

Hp. *p*

Vln. I *ff* *p* *mp* *mp*

Vln. II *ff* *p* *pp* *mp*

Vla. *ff* *p* *pp* *mf*

Vlc. *ff* *p* *mp* arco

D.B.

272 273 274 275 276 277 278 279 280

Fl. 1 *mf* *f* *f*

Fl. 2 *mf* *f* *f*

Ob. *mp*

Cl. 1 *mf* *f* *mf* *mp*

Cl. 2 *mf* *f* *mp*

Alto Sax. *p* *mp*

Bsn. *pp*

Hn. *pp*

Tpt. 1

Tpt. 2

Tbn. *mp* *p* *mp* *p*

Ten. *f*  
wine.

Vib. *f* *p* *f* *p* *f*

Mar.

Hp. *f* *mf* *f* *mf* *f* *p*  
A<sub>2</sub> A<sub>3</sub>

Vln. I *mf*

Vln. II *mf*

Vla. *p*

Vlc. *mf* *p*

D.B. *p* (pizz.)

281 282 283 284 285 286

AA

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Alto Sax.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Ten.

Vib.

Mar.

Hp.

G $\flat$   
D $\flat$

AA

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Some of the flow - ers should stand up grace - ful-ly, while oth-ers lie

287 288 289 290 291 292

46

293 294 295 296 297 298 299 300



Fl. 1 *mf* *f* *mp* *p* *pp*

Fl. 2

Ob. *p*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp* To Bass Clar.

Alto Sax.

Bsn. *f* *mp* *pp* To Contra

Hn.

Tpt. 1 *mp* *p*

Tpt. 2

Tbn.

Ten. *f*  
ord - er - ly, and the stems should not be stiff.

Vib.

Mar.

Hp.

Vln. I *mp* *p* *pp*

Vln. II *arco* *mp* *p* *pp*

Vla. *f*

Vlc. *pizz.* *f* *mp* *p* *pp*

D.B. *pizz.* *f* *mp* *p* *pp*

301 302 303 304 305 306 307 308

[illegible]

Violin I, Violin II, Viola, Violoncello, and Double Bass staves. Measures 309-316. The Violoncello and Double Bass parts include the instruction *pizz.* (pizzicato) and *pp* (pianissimo).

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Alto Sax.

Cbsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Ten.

Vib.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

To Cl.

*p*

*mp*

*p*

*mf*

*pp*

*f*

*arco*

*p*

*mf*

*p*

Would you like to be what you said you would be the

317 318 319 320 321 322 323 324 325

DD

Fl. 1 *mf* *pp*

Fl. 2 *mf* *p*

Ob. *f* *mf* *p*

Cl. 1 *mf* *f* *p*

B. Cl. *mf* *f* *p*

Alto Sax. *p* *mf* *mp* *p*

Cbsn. *f* *mf* *p*

Hn. *f* *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *p* *mp* *f*

Tbn. *p* *mp* *f*

Ten. time you made that prom - ise? \_\_\_\_\_

Vib. *mp*

Mar. *pp*

Hp. *f* *mp*

DD

Vln. I *arco* *p*

Vln. II *arco* *p* *mf* *mp* *p*

Vla. *p* *mf* *p*

Vlc. *arco* *p* *mf* *p*

D.B. *pizz.* *f* *mf*

326 327 328 329 330 331 332 333

EE

Quasi recitative  $\text{♩} = 66$

Fl. 1 *mf* *p*

Fl. 2 *f* *p*

Ob. *p* *mp* *p*

Cl. 1 *f* *p* *mp* *p*

Cl. 2 *f* *p* *mp* *p*

Alto Sax. *f* *p*

Cbsn. *f* *p*

Hn. *mp* *pp*

Tpt. 1 *pp* *p*

Tpt. 2 *p*

Tbn. *mf* *pp*

Ten. *mf* Eve-ry- one go on do-ing what you're

Vib. *mf* *p legato*

B. D. Tri. *p* Sus. Cym. brushes To Sus. Cym. *mf* *pp*

Hp. *mp* *mf*

EE

Quasi recitative  $\text{♩} = 66$

Vln. I *f* *mp*

Vln. II *f* *p* *mp*

Vla. *f* *p* *pp*

Vlc. *f* *p*

D.B. *mp* *f*

334 335 336 337 338 339 340 341

53

Washed away  $\text{♩} = 84$ 

Flute

Fl. 1 *p* *f* *mf*

Fl. 2 *p* *mp*

Ob. *p* *f* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Alto Sax. *p* *f* *mp*

Cbsn. *p* *f* *p* *f* *mp*

Hn. *f*

Tpt. 1 *p* *mf* *mp*

Tpt. 2 *p* *f* *mp*

Tbn. *f* *mp*

Ten. *p delicate* You in me. *f ecstatic* A-way then, spar-rows, *ff* fly to the

Vib. *p* *f*

Sus. Cym. *p* *f*  
Lg. Sus. Cym.  
soft mallets

Hp. *p* *ff*

GG

Washed away  $\text{♩} = 84$

Vln. I *p* *f* *mf*

Vln. II *p* *f* *mf*

Vla. *p* *f* *mf*

Vlc. *p* *f* *mf*

D.B. *p* *f* *mp*

350 351 352 353 354 355 356 357

Fl. *f* *mf* *f* *mp*

Fl. 2

Ob. *f* *mf* *f* *mp*

Cl. 1

Cl. 2

Alto Sax. *f* *mp* *f* *mp*

Cbsn. *f* *mp* *f* *mp*

Hn.

Tpt. 1 *f* *mp* *f* *mp*

Tpt. 2 *f* *mp* *f* *mp*

Tbn. *f* *mp* *f* *mp*

Ten.  
sea A - way then, child - ren A - way then, mar - i - ners,

Vib.

Sus. Cym. Small Sus. Cym. *p* *mf* Med. Sus. Cym. *p* *mf*

Hp.

Vln. I *f* *mf* *f* *mp*

Vln. II *f* *mf* *f* *mp*

Vla. *f* *mf* *f* *mp*

Vlc. *f* *mf* *f* *mp*

D.B. *f* *mf* *f* *mp*

358 359 360 361 362 363 364



HH poco rit. . . . . Calmly  $\text{♩} = 66$  57

**Fl.** *ff* *mf expr.* *f* *pp*

**Fl. 2** *ff* *pp* *mf* *mf* *pp*

**Ob.** *ff* *p* *mf expr.* *f* *pp*

**Cl. 1** *ff* *pp* *mf* *p*

**Cl. 2** *ff* *pp* *mf*

**Alto Sax.** *ff*

**Cbsn.** *ff* To Bsn.

**Hn.** *ff* *pp* *mf* *f* *p*

**Tpt. 1** *ff* *p* straight mute

**Tpt. 2** *ff* *p* straight mute

**Tbn.** *ff* *pp* *mf*

**Ten.** *pp* fly to the sea

**Vib.** *pp* *p* Ig. Sus. Cym. gong-like, warm roll

**B. D.** *mf* *ff* *mf* *p* *pp* B.D. choke Wind Chimes keep chimes active barely touch l.v.

**Hp.** *f* *p*

**Vln. I** *ff* *p* *mf expr.* *f* *p* *mp* sul tasto non-vib.

**Vln. II** *ff* *mf expr.* *f* *p* *mf* pizz.

**Vla.** *ff* *pp* *mf* *f* *mf* pizz.

**Vlc.** *ff* *pp* *mf*

**D.B.** *ff*

365
366
367
368
369
370
371

Flute *tr*   

Picc. *p* *mp* *3*

Fl. 2 *tr* *p* *mp* *3*

Ob. *solo* *mp* *mf*

Cl. 1 *tr* *p* *mp* *3*

Cl. 2 *mp* *3*

Alto Sax. *solo* *p* *mp*

Cbsn.

Hn. *mp* *mf* *pp* *mf*

Tpt. 1 *no mute* *pp*

Tpt. 2

Tbn.

Ten. *mf tenderly*  
A - way then, \_\_\_\_\_ child- ren. \_\_\_\_\_

Sus. Cym.

W.Ch.

Hp. *solo* *l.v. all to ending* *p* *3*

Vln. I *mp* *mf* *pp*

Vln. II *arco* *p* *pp* *pp*

Vla. *arco* *pp*

Vlc. *pp*

D.B.

372 373 374 375 376 377 378

rit. . . . .

Fl. 1 *p* 3

Fl. 2 *p* 3

Ob. *f* *pp*

Cl. 1 *p* 3

Cl. 2 *p* 3 take sound from Bsn. *pp* *n.*

Alto Sax. *f* *pp*

Bassoon *pp*

Cbsn. *pp*

Hn. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Tpt. 1

Tpt. 2 no mute *pp* *mp* *pp*

Tbn.

Ten. Spoken: What will I turn into tomorrow?

Sus. Cym.

W.Ch.

Hp. (i.v. all to ending) *mp* *mf* *f* *p*

Vln. I *pp* *mp* *pp* *n.*

Vln. II *pp* *mp* *pp* *n.*

Vla. *pp* *mp* *pp* *n.*

Vlc. *pp* *mp* *pp* *n.*

D.B.

379 380 381 382 383 384 385 386